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## Mlle. JEANNE NUOLA.

THE subject of our portrait for this month is the daughter of one of the leading men in the Southern States of America as they existed "before the war." She was born on the famous Magnolia Sugar Plantation, situated a few miles out of New Orleans. Her father's estate covered miles of ground, and included orange groves, vast sugar-cane fields, and some 12,000 acres of rice. The slaves employed numbered upwards of 2,000 at the time of the civil war, and so attached were they to their owner that they were only induced with great difficulty to accept emancipation. Mlle. Nuola was born many years after the declaration of peace, when, owing to the depredations of the North, the prospects of the Southerners received a blow from which they have never recovered. The sickening cant of the "Yankees" has always endeavoured to justify the war, which, as every one now knows, was not undertaken in a philanthropic spirit. It is some consolation to remember that about 75 per cent. of the population of the British Isles warmly sympathised and still sympathises with the Southerners in their heroic struggle against a corrupt and unscrupulous foe. And it is pleasant, amid the mob of those Yankee vocalists, backed by *blague* and *réclame*, who are for ever invading these shores, to greet at least one lady of clean extraction who, though her house is no longer in the ascendant, still bears the birthmark of nobility, and can afford, like an exiled Princess, to treat the mushroom *canaille* with amused contempt.

In early life, Mlle. Nuola was sent to a convent school in France, where she was educated: in France, indeed, she has passed most of her life. She has studied under M. Criticos and Madame Marchesi. Four years ago she made her *début* at Nice in Grand Opera, and subsequently fulfilled engagements at Bordeaux, Cannes, and Lille. She made a successful tour in the English provinces with Sir Augustus Harris during the last year of that distinguished impresario's life. Afterward she returned to Paris, whence she only emerged at the end of last year, as she recog-

nised that London has now become the centre of European musical activity. She gave up engagements on the continent in order to spend a year (at least) in this country, so that she might make herself known to the English public. Up to the present time she has given two concerts in London; the first, on October 26, 1898, and the second, on January 18, 1899. Her next concert will take place early in the current season.

Mlle. Nuola is characterised by Mme. Marchesi as a "Lyric-Dramatic Soprano." She has a large operatic repertoire, and she has the enormous advantage of being able to sing at pleasure in English, German, French, or Italian. Of folk-songs, in all languages, she has made a speciality. Her singing at a festival at which Gounod was present attracted the attention of the master, and with him she studied "Faust" and "Roméo et Juliette," a few months before his death. Mlle. Nuola treasures a photograph of Massenet with the characteristic inscription "A Mlle. Nuola, la remarquable interprète." This talented lady is entirely exempt from those petty feelings under which too many of her brother and sister artists seem to labour. She lives for her art, and, while persons of smaller mind and inferior culture would be warbling trashy ballads for the sake of the threepences hanging to them, Mlle. Nuola produces for choice the worthiest music of the day. She has often sang music which she deemed deserving for the first time in public—a thing which your ordinary vocalist hates to do, being always apprehensive of failure, because incapable of discriminating between good and evil. And your ordinary vocalist has neither the grand voice nor the cultivated method of Mlle. Nuola.

In conclusion, we may add that "Nuola" is merely a *nom de guerre*; the word is made up of "Nu"—for "New," "o"—for Orleans, and "la"—for Louisiana, the land of her birth, and a land of priceless and romantic associations. Not even the Yankee hoof can entirely stamp them out.

## CURRENT NOTES.

EARLY in last month Sir Frederick Bridge introduced a practical novelty at the Albert Hall Choral Society's Concert in the shape of an early work by Wagner entitled "Das Liebesmahl der Apostel." This was composed in 1843, *i.e.*, about forty years before "Parsifal," and though both are distinctly religious in

character, there is little in "The Apostles' Love Feast" to indicate the heights to which the Master would eventually soar. Still, just as in "Rienzi" and "The Flying Dutchman" the discriminating ear can perceive subtle, but unmistakable premonitions of "Tristan," so in the early choral work one may now and again recognise the individual touch and style of him who should ultimately produce "Parsifal" before an astonished world. Excepting for the interest which naturally centres round the "first manner" of great musicians, there is hardly anything to engross the attention in "Das Liebesmahl." Wagner's reputation could never have been made out of the stuff of which it is composed, and it was mainly as an interesting and instructive contrast that the performance of it, before a selection from "Parsifal," proved valuable.

WITH regard to the music of "Parsifal," which was given under the conduct of Sir Frederick Bridge with masterly and superb effect, what remains to be said? In this music-drama Wagner touched the supreme point of his splendid career. Purified, as it seems, from any earthly taint, this "Swan-Song" is from first to last a thing of such superb mould, a web of such precious texture, that it remains the perfection of musical expression, so far as the comparatively young art of music has at present gone.

WE say "young art" advisedly. For how old is Music in comparison with other arts? Music as we know it is not more than a few hundred years old. Whereas, masterpieces of painting and sculpture admitted as such to-day, have apparently been in existence from time immemorial. People may prate of the Lydian and Doric modes, and of ancient music generally. But will anyone seriously maintain that the music of Bach, much less Wagner, does not transcend and supplant any ancient music whatsoever? On the other hand, who will pretend that, as a statue, the Apolo Belvidere has yet been surpassed?

MUSIC is the last art of civilisation. Accordingly in young communities, as America, it flourishes, if at all, only on account of the wonderful energy which actuates the population. The musical side of the American nation is mainly to be looked for among her vocalists and instrumentalists, who, gifted often with magnificent voices and great natural talent, have also the persistence to excel. But, speaking generally, their composers can hardly be seriously considered; they show great perseverance and frequently amazing aptitude in imitation, but the sense of abstract music will descend upon them later.

GOUNOD's three-act comic opera, "The Mock Doctor," served for the inaugural function of the

the new theatre at the Guildhall School of Music. The students on the whole acquitted themselves well, Mr. Richard Triggs giving signs of a good method *in esse* and a capital tenor voice *in posse*. The audience included the Sheriffs of the City of London.

IN addition to the right of performing the "Resurrection of Lazarus," Mr. Robert Newman has secured the rights of giving "The Transfiguration" and "The Resurrection of Christ," for the first time in England. These three works by Perosi will therefore form *pièces de résistance* at the London Musical Festival to be held at Queen's Hall from May 8 to 13. "The Passion of Christ" will be given at the Norwich Festival in October. The Abbé Perosi is an Italian, born in 1872, the son of an organist, who gave him his first lessons. Educated at Rome, he became organist of the famous monastery at Monte Cassino, which sheltered Thomas Aquinas, Ignatius Loyola, and Ph. Neri. Here Perosi took the priestly vows that decided the course of his future life. At the present time he is choirmaster of the venerable church of St. Mark, at Venice. He lives a simple, almost ascetic life. Offers of large sums of money were made to him to induce him to go to America, there to superintend the performance of his oratorios; but he was not to be tempted. "What should I do with so much money?" he said. "My daily bread suffices, and my delight is in work and study." Perosi's great ambition is to give a musical representation of the entire life of Christ as narrated in the Gospels. For this purpose he conceives that twelve oratorios will be necessary.

ON Friday, March 3, Mr. Charles Salaman, the veteran composer of "I arise from dreams of thee," and numerous other successful songs and pieces, entered upon his 86th year. For this occasion he has composed a new song entitled "The Burden of Love," to words by Mrs. Herbert Morris. The music will not be published until later in the season. Mr. Salaman despite his advanced age is in good health, though his sight is somewhat failing. He still, however, plays the piano with the utmost facility.

FOR the first time since its foundation Mr. Stewart Macpherson was prevented by indisposition from filling his customary place as conductor of the Westminster Orchestral Society, on the occasion of their forty-second orchestral concert. The gap was, however, admirably filled by Mr. Frederick Corder, whose tragic overture to "The Termagant" formed one of the novelties of the evening. This piece, enlarged and embellished for the introduction to the last act of Messrs. Parker and Carson's play, was most ably and effectively given by the Westminster Players.



Another novelty was a "Rhapsodie Suédoise" for violin and orchestra by M. Emil Sauret, whose pupil, Mr. Frederik Frederikson, played the solo part and earned two recalls. We hope that long ere this Mr. Stewart Macpherson has been restored to his pristine vigour. To him is almost solely due the striking efficiency which his band has attained.

\* \* \*

THERE was a large audience at the first concert of the Philharmonic Season (the eighty-seventh), but no novelty formed part of the programme. The fine ballad, "La Belle Dame Sans Merci," by Sir Alexander Mackenzie, was finely conducted by him, and a very smooth performance was achieved. Mr. Ernst von Dohnányi was the piano soloist, and Miss Leonora Jackson played Mendelssohn's Violin Concerto to rapturous appreciation. The long programme ended at last with the "Ali Baba" Overture by Cherubini.

\* \* \*

At the Gallery Club on March 12 there was a large gathering, and on the whole a fair entertainment. Of the musical items perhaps the best were the violin solos contributed by "Mons." Jacques Jacobs, and the vocal selections of Miss Thérèse Sievenright. Mrs. Brown Potter—a good-looking lady who made her *début* as an actress more than ten years ago under the patronage of H.R.H. The Prince of Wales and Lady (then Mrs.) Bancroft, at the Haymarket Theatre—recited "Adam and Eve," by Mr. J. Comyns Carr, and "L'Envoi," by Rudyard Kipling. We should have doubtless enjoyed both these literary efforts had the fair lady afforded us an opportunity of hearing the words which she recited. She afforded, however, a picturesque appearance and a remarkable example of how *not* to take breath. She showed no lack of inspiration, for she seemed to be taking in air all the time, and with a somewhat painful effort, too.

\* \* \*

ON March 6 Madame Norcrosse gave a grand morning concert at St. James's Hall. She was assisted by the "Meister Glee Singers" (MM. Sexton, C. Chilley, W. Forington, and Webster Norcross, portraits of whom will appear in the May number of THE LUTE), by Madame Alice Gomez, by Mr. Ben Davies, by M. Johannes Wolff (violin), by Mr. W. H. Squire (violoncello), by Madame Frickenhaus (pianoforte), and Miss Edith Martin (harp). Mrs. Brown Potter gave some recitations, though she can hardly be said to have materially assisted the success of the concert. Miss Edith Martin is a very nice looking young lady who appears to have taken infinite pains to master the intricacies of that somewhat antiquated instrument, the harp, which now-a-days derives its chief, if not its only, importance from association with the orchestra in certain more or less conventional effects. As a solo

instrument its day is over, the time being long past when it formed an article of drawing-room furniture, and used to be brought out and "touched" by the young lady of the house if she had shapely arms. In the first place the music written for it, whether by Parish Alvars, Oberthür, or our old friend John Thomas, seems strangely unsatisfactory to modern years; if there be any really interesting music for the harp soloist we are frankly unacquainted with it.

\* \* \*

MADAME ALICE GOMEZ was in grand voice, and her creamy tones created their customary effect in several contralto songs. Mr. Ben Davies shone particularly in a song by Tosti, entitled "My Dreams," and Mr. W. H. Squire introduced with the utmost elegance Massenet's Violoncello Solo "Thais." Mr. Squire will kindly accept our congratulations on his marriage on March 7. The "Meister Glee Singers" sang several quartets in various styles with the perfect ease and expression so characteristic of their performances. Mr. Charles Chilley deserves cordial praise for his selection and rendering of the late Mr. Fred. Clay's beautiful song "The Shades of Evening Close Around." Madame Norcrosse gave very varied selections, ranging through Weber, Massenet, Bemberg, and Dessauer. She appeared to be equally at home in either one of them, and she showed all the skill and confidence of an accomplished *Prima Donna*.

\* \* \*

AT the seventh concert of his second series Herr Elderhorst introduced on March 15 the Russian composer Borodine's string quartet in D major, which was most effectively played by the Elderhorst Quartet (MM. Elderhorst, Kornfeld, A. Hobday, and Whitehouse). On that occasion Mrs. Helen Trust sang very sweetly two songs by Dr. Arne. At the eighth and last concert of the same series Schubert's octet in F major was brought forward, the above-named executants being reinforced by Messrs. Claude Hobday (double bass), Borsdorff (French horn), Manuel Samez (clarinet), and E. F. James (bassoon). This delightful work, which there are not by no means too many opportunities to hear, received a fine interpretation. After a short recess these concerts will be resumed on May 10, when a third series of eight will be entered upon, to be held weekly at Steinway Hall on alternative Wednesday afternoons and Tuesday evenings.

\* \* \*

MISS ADELA VERNE is a very talented young pianist. She has a pleasing touch and plays with rare intelligence. Especially in Chopin's music are her good qualities brought out, and she greatly distinguished herself in Grieg's exquisite piece, "Liebe," which constituted one of the attractions of her recital at St. James's Hall on March 16.



ALLUSION has been made above to the green old age of Mr. Charles Salaman. But on Friday, March 17, Mr. Manuel Garcia, the veteran singer and teacher, attained his ninety-fourth year! He lives at Cricklewood, where he still gives lessons to a favoured few. He is still comparatively hale and hearty. Mr. Joseph Bennett, when referring to the death of the actress, Mrs. Keeley, mentioned in *The Daily Telegraph* that that lady appeared in the first performance of Weber's "Oberon" in 1826. *The Sunday Times* points out that at that date Mr. Garcia was senior to Schumann, Mendelssohn, and Wagner, the latter being then only 13 years old! Madame Malibrau, the famous operatic artist, was Mr. Garcia's sister.

\* \* \*

At the Crystal Palace on March 18, a centenary performance of Haydn's "Creation" was given as the tenth Saturday concert of the 43rd Annual Series. Miss Ella Russell was beautiful as ever in a very pretty dress and hat. But she also seemed to be absolutely inspired when she attacked the difficult numbers allotted to Gabriel. "With Verdure Clad" welled from her lips with a purity and perfection that were simply amazing. The nice simplicity of her pronunciation and the straightforward ease with which she sang florid music has not recently been equalled in our experience—extending as it does over some few weeks. Mr. Lloyd Chandos took the tenor solos, but his method fell lamentably short of that exemplified by the veteran Mr. Santley, who was in capital voice, and sang the favourite air, "In Native Worth," in almost ideal fashion. Mr. Manns conducted a very fine rendering of the oratorio, the band being steady and most helpful in the accompaniments. The instrumental Introduction is a wonderful piece of thoughtful and, as one might say, anticipatory music. It is quite unlike anything else composed by Haydn; and it seems as though the mystery of Chaos had suggested to him precocious and almost Wagnerian ideas. (It must be remembered that "The Creation" was written about the year 1797.) Similarly the Introduction to Gounod's Overture to "Faust" always strikes us as being in advance of his period—even of himself—and as having been directly inspired by the psychological conditions of his tremendous subject.

\* \* \*

"THE BELLE OF NEW YORK," an American comic opera, is still running with undiminished success at the Shaftesbury Theatre, London. It looks as though it would run for ever. The music, of a bright, though frequently reminiscent order, is so pretty that one can hear it again and again without fatigue. But far better than the music—though this is in itself exhilarating—are the *tout ensemble* and the general superiority of the company. Crowded

with American and ingenious jests the dialogue never offers a dull moment, and such artists as Miss Toby Claude (daughter of Miss Angelina Claude who made a great success in "Nemesis" some years ago at the Strand Theatre), Mr. W. P. Carlton and Mr. Geo. A. Schiller could hardly be better suited than in the parts they adorn so well. We should, however, like to see Mr. Schiller in a character which gave him more opportunity; as it is, he is a model of perfect propriety and self-restraint. It would be so easy for him as the representative of a "Low Comedian" to over-act, and by so doing draw down excited applause for himself to the damage of the general picture. But he remains an artist, and what he does so quietly will not fail to be appreciated by the judicious. As for the "Polite Lunatic," Mr. J. E. Sullivan, his impersonation is so rare and clever that on our third visit we liked him better than on our first. We are not as a rule victims of hysteria, but we confidently maintain that any Londoner who likes a brisk and witty entertainment enlivened by agreeable music will miss a grand opportunity if he neglect "The Belle of New York."

\* \* \*

M. ARTHUR DE GREEF, the celebrated Belgian pianist, gave his second recital at St. James's Hall, London, on March 23. In the Chopin selection he excelled, and in pieces by Mendelssohn, Schumann and Saint-Saëns he proved his claim to be ranked amid the foremost European pianists. The second half of his programme was entirely devoted to the effusions of the lamented Abbé Liszt, and here again the soloist shone, though he might have been better occupied.

\* \* \*

M. DE GREEF was born on October 10, 1862, at Louvain. After distinguishing himself at the Brussels Conservatoire, he made several successful tours in Belgium, Germany, France, and Italy. In 1888 he went to Norway with his friend M. Alexander Bull (son of Ole Bull), and at Bergen he became acquainted with Grieg, who declared him to be the finest interpreter of his works that he (Grieg) had ever met. In the concerts of 1889, which Grieg directed in Brussels, M. de Greef played this master's Concerto with unparalleled success. In Paris, again, Grieg chose M. de Greef to interpret his works. He was engaged by the Philharmonic Society of London on the occasion of the Mozart Centenary.

\* \* \*

SATURDAY evening, March 25, was the occasion of the 60th public concert of the Bach Choir, and though the programme contained no single work by Bach it was none the less of a very interesting character. After an excellent performance of Verdi's often abused but ever popular "Stabat Mater," Mr. Leonard Borwick came forward to play the solo instru-

ment in Brahms's Pianoforte Concerto in B flat (Op. 83). This noble work he interpreted with rare mastery and intellectuality, and Professor Stanford, who conducted, was to be congratulated on the high efficiency of the orchestra. The second part of the concert consisted of an admirable performance of Sir Charles Hubert Parry's "Scenes from Shelley's Prometheus Unbound" for solo voices, chorus, and orchestra. The composer, who conducted in person, received a very flattering reception, and at the conclusion of the Cantata the applause approached the nature of an ovation. "Prometheus" was written for the Gloucester Festival of 1880, and dedicated to Dr. Harford Lloyd, at that time organist of Gloucester Cathedral. It was performed for the first time in London by the Bach Choir, at the twenty-second concert on February 19, 1885. It is indeed a striking piece of music, full of tragic intensity and the deepest feeling. The brain that invented it was not only filled with harmony, but also with the very spirit of Shelley's passionate love of liberty and justice. The chorus distinguished itself throughout, the *fugato* finale being especially fine. The soloists were Miss Ada Crossley, Miss Ethel Wood, Mr. Kennerley Rumford, and Mr. Hirwen Jones.

\* \* \*

MADAME BEATRICE LANGLEY is organising a great charity concert for the afternoon of May 31 at St. James's Hall. The concert will be under the auspices of Mr. Adlington, and it is already definitely settled that Madame Albani will sing, and that Madame Beatrice Langley will play the violin as only she, of her sex, can. Further particulars will be announced in our May issue.

\* \* \*

THE students of the Royal Academy of Music gave an orchestral concert at the Queen's Hall on the afternoon of March 27. Sir Arthur Sullivan's "In Memoriam" overture in C was played to begin with as a tribute to the memories of Lord Herschell and Sir Joseph Chitty, Vice-Presidents, who died respectively on March 1 and February 15 of this year. The programme calls for little remark as no work by any student found a place in the scheme. Mr. Bernard C. Flanders may, however, be congratulated on his pianoforte playing in Saint-Saën's Concerto in C minor (Op. 44).

\* \* \*

NATIVE talent was represented at the Philharmonic Concert of March 22 by the introduction of Mr. S. Coleridge-Taylor's orchestral Ballad in A minor. This clever piece met with great success last September at the Gloucester Festival, and subsequently at the Crystal Palace. The audience of the Philharmonic were much impressed by the music, and at its termination continued for some minutes to clamour for the appearance of

the composer. This gentleman at length emerged from a remote corner of the Hall and with diffidence bowed his acknowledgments from the platform. M. Sapellnikoff made his re-appearance, and was twice recalled after playing the solo part in Beethoven's G major Concerto for piano and orchestra; Madame Ruth Lamb sang. Her pronunciation of Italian did not suit the critical ear of Mr. Hermann Klein, the musical critic of the *Sunday Times*. "It is so absurd," he writes in that influential organ, "to take for granted that English singers cannot be taught to pronounce the second vowel of the Italian language in the proper manner."

\* \* \*

WE should not, however, regard it as at all absurd if it were found that Germans or gentlemen of recent German extraction could not be taught to speak or write the English language in the proper manner. There is a beautiful complacency about the German, not only as regards his musical, but also his linguistic attainments. A member of the London Stock Exchange—who would doubtless be regarded in his native village as practically indistinguishable from an "Englander"—lately said: "I do not mind some times to play, but always, never!" He was one of the persevering sort.

\* \* \*

ON March 21, after conducting the Hallé Band for the last time at Liverpool, Mr. Cowen was made the recipient of a handsome gold watch, subscribed for by the members of the orchestra, and presented to him as an expression of their deep appreciation of his "untiring efforts to maintain the efficiency of the band at its highest standard, and of their high personal regard for him."—Sir Arthur Sullivan is alleged to have accepted a commission from Mr. Augustin Daly to compose an "up to date" musical Comedy. Mr. "Owen Hall" (James Davis) is to supply the book, and Mr. Adrian Ross the rhymed numbers. The work is first of all to be produced in New York, and in the spring of the year 1900 is to be brought to London.—Richter Concerts will be given at St. James's Hall on May 15, 29, and June 5, 12, 19, and 26.—Señor Sarasate has arranged to give 25 concerts in this country between October and December next. The series will include two recitals at St. James's Hall, and one appearance at the Crystal Palace.

#### ORGANISTS OF WESTMINSTER ABBEY.

DURING the past month a very interesting lecture on the above subject was delivered by Dr. Bentley before the Guild of Church Musicians. The speaker's roll of fame opened

with the name of Orlando Gibbons, the first organist and composer of his time. He was organist of the Chapel Royal for several years, finishing his career at the Abbey from 1623 to 1625. His "exercise" for the degrees of Bachelor and Doctor of Music (Oxon) was the magnificent eight-part anthem "O clap your hands." In addition to his unrivalled madrigals he produced much music for strings, and also for the virginals. But his chief reputation will rest on his noble church music, which has gained for him the title of the "English Palestrina." The monument to his memory may be seen against the north aisle of the nave in the Abbey. During the Cromwellian interregnum history says little as to the services, but at the Restoration Christopher Gibbons (son of Orlando) was appointed organist, and at the request of King Charles II., he also received the degree of Mus. Doc. from the University of Oxford. On this occasion the Dean and Chapter of Westminster made him the handsome present of £5! Though the composer of several important works he seems to have shone especially as a performer. He died in 1676, and his pupil John Blow, who was appointed sub-organist at the age of 21 in the year 1669, succeeded to the post of organist on the death of his master. For some unexplained reason Blow was displaced in 1680 in order to make room for his pupil, the rising young genius Henry Purcell. On the death of the latter in 1695 Blow was reinstated, and retained the position for the rest of his life. His voluminous works comprise 18 church services, and over a 100 anthems. All of these are extant, though comparatively few were printed. He derived his degree of Mus. Doc. from the Archbishop of Canterbury. He was 60 years old when he died in 1708, and was buried under the organ.

Before the accession of William Croft to the vacant throne we must go back to say a word about Henry Purcell, who, as mentioned above, occupied the organ bench between 1680 and 1695. Purcell was born in 1653, and at the age of 17 had already made his mark in the musical world, being then commissioned to write his first opera "Dido and Æneas," in which he introduced accompanied recitatives for the first time, thus anticipating Handel and the Grand Opera. Several other operas followed, among which "King Arthur" to Dryden's libretto ranks as Purcell's finest work for the stage. While organist at Westminster Abbey he produced his masterly church compositions, chief among which towers the "Te Deum and Jubilate in D," with orchestral accompaniments. The catalogue of his works is long, but his life, like that of Mozart, Schubert, Mendelssohn, and Weber, was brief. He died at the age of 42. He, too, was buried beneath the Abbey organ, where a tablet fixed to a neighbouring pillar may be seen to this day.

William Croft succeeded his master Dr. Blow in 1708. He appears to have been a man of scholastic attainments; he wrote profane as well as sacred music, including "act tunes" to various plays, masques, &c. The psalm tunes "St. Anne's" and "St. Matthew's," which will remain popular for generations, are attributed to him. Croft died in 1727 aged 50 years, and John Robinson reigned in his stead.

Robinson excelled as a teacher of and performer on the then new instrument, the Harpsichord. As an organist he seems to have incurred some odium by his tendency to "display the agility of the performer in *allegro* movements." All that is left to remind us of his existence is his double chant in E flat, which will doubtless live so long as Psalms are chanted. He died in 1762 and Benjamin Cooke succeeded him.

Cooke began his professional career very early, he was in fact an infant prodigy. Born in 1734, he was appointed deputy organist at the age of 12! At 18 he conducted the Concerts of the Academy of Ancient Music. At 23 he was appointed Master of Boys of Westminster, and the following year Lay Vicar. He was 28 when he became organist of the Abbey. He took the Degree of Doctor of Music at Cambridge when in his 41st year, and in his 49th he was made an honorary Doctor of Oxford University. His works were voluminous in almost every branch of the art. He remained organist for 31 years, and was followed by Samuel Arnold.

Arnold was born in 1740, and educated under Dr. Nares, of the Chapel Royal. He is to be remembered (outside his duties at the Abbey) as composer to Covent Garden Theatre, as composer of Oratorios, as Conductor of the Academy Concerts, and as Editor of musical works. The list of his Oratorios includes, "The Cure of Saul," "Abimilech," "The Resurrection," and "The Prodigal Son." In 1773 he took the degree of Mus. Doc. at Oxford. The University offered to confer the degree *honoris causâ*, but Arnold declined, saying he would take it in the ordinary way. On his sending in his "Exercise" the Professor, Dr. Hayes, returned it unopened, with the remark that it was unnecessary to examine a work by the composer of "The Prodigal Son." As Editor, his "Cathedral Music" and "Works of Handel" are monuments of industry. He died in 1802, aged 62, and was succeeded by his deputy, George Ebenezer Williams, of whom comparatively little is known.

After Williams came Thomas Greatorex, who was a famous conductor, and also a man well skilled in mathematics, astronomy, and natural history. He died in 1831, and was buried in the West Cloister of the Abbey. Coming nearer to our own times, the name of Turle is as familiar as a household word to many living musicians. Turle was born in



1802. He became deputy to Greateorex at the age of 17, and succeeded him on his death as principal. From 1831 to 1878 he presided at the organ at Westminster, and if we add the 12 years of his deputyship, it will be seen that the groined roof of the Abbey echoed his harmonies for upwards of half a century. James Turle died in 1882, when he was succeeded by Dr., now Sir Frederick, Bridge, who was, however, appointed "permanent deputy organist" so long ago as 1875.

### MORALS FOR MUSICIANS.

#### No. 26.—A SOFT ANSWER.

A LADY vocalist who had been for some time on the books of various agents without receiving any engagement of a paying nature, resolved to take matters into her own hands, and personally prosecute her fortunes without reference to the good though often ill-ventilated offices of insufficiently interested Intermediaries.

"I will get up early and go *myself*," she said, "to the managers, and see if I can manage them into managing me."

Upon this praiseworthy determination she slept without inconvenience, and next day she was ready dressed for her campaign at about 2 o'clock in the afternoon. Having fortified herself with a trifling *déjeuner* she boldly entered the *sanctum* of a prominent *impresario* whom she was fortunate enough to find disengaged, and in the humour to accord her an audience. After listening to her story, and satisfying himself by experiment as to her vocal ability, the great man addressed the lady thus:

"My Dear Madam, as you know very well, the profession is overstocked. Hundreds of artists whom I should like to engage come to me daily"—here he felt the least bit ashamed of himself as he watched the applicant's disappointed face—"and, as you also know, it is impossible to give to all the chance which they often deserve. In my business I am forced to look for the combination of voice and beauty. Many possess the one without the other, or the other without the one. Have you not observed that the fairest plumaged birds emit the most discordant cries? Who would take tickets for a concert at which peacocks were going to sing? And who would walk across the road to admire a mere blackbird?"

"Sir!" cried the lady, furiously, "Sir! do you mean to imply that because I can sing I am *plain*?"

"You mistake *mé* entirely, dear Madam," was the reply: "I intended only to convey that a singing voice is quite unnecessary in one so beautiful as yourself."

The lady is still in the hands of her agents, but she will never hear a word spoken against

this particular *impresario*, whom she always considers to be "a very polite man."

#### MORAL.

And, pray, why not?

### GUILD OF CHURCH MUSICIANS.

#### CHORISTERS' CERTIFICATES.

The following candidates satisfied the examiners at an examination held in Constantinople, Turkey, in February last:

#### LOWER GRADE.

H. B. Matteossian, D.D.S.	1st Class Honours.
Charles R. Warren	... 2nd " "
Henry Baker	... 2nd " "
Franklin Newman	... 2nd " "
H. W. Stock	... 2nd " "
E. C. A. Gingell	... 2nd " "
Stephen J. Bond	... Pass Certificate.
H. H. Thompson	... " "
H. C. A. Eyres, H.B.M.	... " "
Consul	... " "

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Examiners (Vivian Edwards.  
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#### THE LUTE.

New Subscriber:—

Richard Orr, Esq., A.V.C.M. ... 2s. 6d.

#### DONATION TO THE G.C.M. FUNDS.

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#### NEW CHURCH MUSIC.

Messrs. Novello & Co. have just issued two most beautiful settings of the Benedicite Omnia Opera and Athanasian Creed, by Dr. George Prior, F.G.C.M. Choirmasters in search of something new and inspiring should procure the above works without delay.

#### NEW MEMBERS.

Robert Gowens; Arthur Pollitt, L.R.A.M., A.R.C.M. (Life Member).

#### DIPLOMAS.

The following candidates having satisfied the examiners have been admitted to their respective grades:—

A.G.C.M. (Choirmasters' Section), S. M. Crosswell; A.G.C.M. (Organists' Section), J. Vivian Davidson; F.G.C.M. (Choirmasters' Section), A. N. Thomson; F.G.C.M. (Organists' Section), Arthur Pollitt, L.R.A.M., A.R.C.M.

## ANNUAL GUILD SUBSCRIPTION.

The Members, Associates, and Fellows will greatly oblige by sending their annual subscriptions to the Warden.

## 1899 CALENDAR.

The new Calendar has been posted to all members whose subscriptions are not in arrear.

## DIPLOMA EXAMINATIONS.

April 24, Leeds.  
June 15, Birmingham.  
June 19, Liverpool.  
July 6 (in the Council Room), London.  
July 10, Manchester.

## COMPETITIONS 1899.

A prize of the value of Two Guineas will be awarded to the candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held on July 6, 1899.

A Bronze Medal for the best Chant Te Deum. A Bronze Medal for the best Double Chant. A Silver Medal for the best Anthem suitable for use during Lent. These competitions are open to all Members, Associates, and Fellows.

## MUSICAL EXAMINATIONS FOR CLERGY.

This Examination has been formulated with the object of testing the musical efficiency of clergy who are desirous of officiating at choral services.

Every candidate who desires to enter before ordination must submit a declaration, endorsed by a priest to whom he is known personally, to the effect that he is reading for Holy Orders. The examinations will be held in London in January and July, and at other places on dates previously arranged by the Council. Candidates should send in their names, with fees, not later than December 20 or June 20.

The fee for examination is two guineas. In cases of failure, candidates may enter again within two years on payment of half fee.

Successful candidates, who are not members of the Guild, receive a certificate.

Candidates who satisfy the examiners, and who are members of the Guild, may at their own option be raised to the grade of Associate (A.G.C.M.) without payment of further fees; and may enter for the Fellowship examination in either section without previously taking that for Associate.

There is no additional charge for diploma or certificate.

The examination will consist of the following subjects:—

- (a.) Monotoning: to read distinctly a passage on any convenient note (between E and A), maintaining the pitch steadily throughout. Additional

marks may be secured by the ability to "pitch" the note without assistance, though this is not essential.

- (b.) Intoning: to sing the "priest's part" of the Communion Office, Litany, Preces, &c. (Candidates must select arrangements for themselves from recognized sources.)  
(c.) Sight-reading tests, in both G and F clefs.  
(d.) Questions on (1) the Rudiments of Music, (2) Plainsong Notation, and (3) Standard Church Music (Services and Anthems). This part of the examination may be either *viva voce* or *per scripta*.

The above examination will take place in the Council Room, 42, Berners Street, Oxford Street, London, W., on Thursday, July 6, 1899. The Warden will be pleased to give further information to intending candidates.

Private lessons are given in all musical subjects by Dr. Lewis, Dr. Prior, and Dr. Bentley. Special terms to the clergy.

## THE "LUTE" COMPETITION.

ONCE more no prize can be awarded, as no competitor supplied the right "missing word" in the sentence propounded on the cover of our last issue. The completed sentence should read as follows:

*The tendency of most Ballad Concert Songs is decidedly in the direction of mawkishness.*

The word in the above *not* in italics is the missing word. Two would be solvers sent up "morbidity," and two others "mediocrity." Both these words, especially the last, would, in a measure, satisfy the sense, but neither of them had been decided upon when the competition was set, and "morbidity" argues a certain amount of originality (however undesirable) which is by no means characteristic of the tendency of most Ballad Concert Songs. The correspondent in whose opinion their tendency is decidedly in the direction of "novelty," has our prayers. A fresh coupon will be found on the cover.

Any man, woman, or child may send in as many answers as he, she, or it please, but each attempt must be made on the current coupon, filled in with the *full name* and address of the sender, and reach this office on or before April 21, 1899.

## TO CORRESPONDENTS.

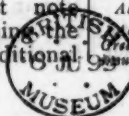
Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to secure insertion in the next month's issue.





"LUTE." No 196.

Also published separately. PRICE 3d

# "REMEMBER NOT, LORD."

## Anthem

for SOLO (ALTO or BASS) and CHORUS

Words from THE LITANY.

J. M. BENTLEY

MUS. DOG. CANTAB.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST. W.

Alto or Bass Solo.  
*Andante con moto.*

VOICE.

Sw to Pr & Oboe.  
Gt Diaps & Fl.

ORGAN.

Sw. *p*

Bourdon.

Man.

Re - mem - ber not Lord, re -

Gt

Sw. *p*

Bourdon.

- mem - ber not Lord our of - fen - ces, Nor the of - fences of

our fore - fa - thers, neither take Thou vengeance of our sins.

Sw.  
Gt

Man.

P & W. 2268.

Copyright for United States, property of A. P. Schmidt, Boston.

Neither take Thou ven - geance of our sins;

*Sw.*

*Col Bourdon.*

*Gt Man.*

**CHORUS.**  
Soprano.

Re - mem - ber not Lord, re - mem - ber not Lord our of -

*Alto.*

*Tenor.*

*Bass.*

*Gt Coupd*

*Ped Open 16 ft.*

- fen - ces Nor the of - fen - ces of our fore - fathers.

- fen - ces Nor the of - fen - ces, nor the of - fen - ces of our fore - fathers.

- fen - ces Nor the of - fen - ces of our fore - fathers.

- fen - ces Nor the of - fen - ces of our fore - fathers.

*cres.*  
neither take Thou vengeance of our sins, Neither take Thou ven - geance  
*cres.*  
neither take Thou vengeance of our sins, Neither take Thou ven - geance  
*cres.*  
neither take Thou vengeance of our sins, Neither take Thou ven - geance  
*cres.*  
neither take Thou vengeance of our sins, Neither take Thou ven - geance

of our sins *Solo.* Spare us good Lord  
of our sins Spare us good Lord Spare us good  
of our sins Spare us good Lord  
of our sins Spare us good Lord  
of our sins *Sw.* Bourdon. Man. Spare us good Lord

Spare us good Lord.  
Lord Spare us good Spare Thy peo-ple whom Thou, whom Thou hast re -  
Spare us good Lord.  
Spare us good Lord.  
Ped.



Chorus. *cres.*

Spare Thy peo-ple whom Thou, whom  
- deem - - - ed Spare Thy peo-ple whom Thou, whom  
Spare Thy peo-ple whom Thou, whom  
Spare Thy peo-ple whom Thou, whom

*Gt.* *cres.*  
Col Ped 16ft open.

Thou hast re deem - - ed Solo.  
Thou hast re deem - - ed re deem - - ed with Thy most  
Thou hast re deem - - ed  
Thou hast re deem - - ed

*Sw.*  
Man.

Spare us good Lord, Spare us good  
pre - cious blood Spare us good  
Spare us good Lord, Spare us good Lord  
Spare us good Lord, Spare us good Lord

*pp* *cres.*

Lord, be not ang-ry be not ang-ry be not  
 Lord, be not ang-ry with us be not ang-ry  
 — and be not ang-ry with us be not ang-ry  
 — and be not ang-ry with us be not ang-ry

*Gt* *f*  
*Col Peds.*

ang-ry with us for ev-er for ev - -  
 with us for ev-er for ev - -  
 with us for ev-er for ev - -  
 with us for ev-er for ev - -

*Sw.* *Gt*

er Solo. *p*  
 Re - mem - ber not Lord, re -  
 er  
 er  
 er

*Soft Solo Stop.*  
*Sw.*  
*Bourdon. p.*

mem - ber not Lord our of - fences northe of - fen - ces of

**Chorus.** Neither take Thou vengeance,  
our fore - fa - thers neither take Thou vengeance,  
neither take Thou vengeance,  
neither take Thou vengeance,

*G<sup>tr</sup>*  
*Ped 16 open.*

neither take Thou vengeance of our sins, neither take Thou ven - geance  
neither take Thou vengeance neither take, neither take Thou ven - geance  
neither take Thou vengeance neither take, neither take Thou ven - geance  
neither take Thou vengeance neither take, neither take Thou ven - geance



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7

*dim* of our sins *pp* Spare us good Lord spare us good

*dim* of our sins *pp* Spare us good Lord spare us good

*dim* of our sins *pp* Spare us good Lord spare us good

*dim* of our sins *pp* Spare us good Lord spare us good

*dim* of our sins *pp* Spare us good Lord spare us good

*dim* Bourdon. *Sw.*

Lord

Lord

Lord

Lord

*Solo.* Spare Thy peo-ple whom Thou hast re-

deemed re - deem - - ed with Thy most pre - cious

deemed re - deem - - ed with Thy most pre - cious

deemed re - deem - - ed with Thy most pre - cious

## Chorus. &gt;

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Spare Thy peo-ple whom Thou hast re-deemed, re-  
 blood Spare Thy peo-ple whom Thou hast re-deemed, re-  
 Spare Thy peo-ple whom Thou hast re-deemed, re-  
 Spare Thy peo-ple whom Thou hast re-deemed, re-

col Ped 16 open.

- deem - ed with Thy most precious most  
 - deem - ed with Thy most precious most  
 - deem - ed with Thy most precious most  
 - deem - ed with Thy most precious most

Bourdon.

pre - cious blood.  
 pre - cious blood.  
 pre - cious blood.  
 pre - cious blood.  
 pre - cious blood.







THE MEISTER GLEE SINGERS.

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